



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

III. THE WORK OF THE TYTUS MEMORIAL FUND

1919-20

IN AN earlier report on the work of this fund¹ I made some comments on the subjects and the style exhibited by the tomb of Apy of the early Ramesside period, on which I had been engaged, and which this season, after an interruption due to war and the war service of the staff, was almost completely excavated and copied for publication. My former assistant being prevented from joining me at the last moment, I was alone during the season, and divided my time between work in the tomb of Apy (Tomb No. 217)² and that in the

that just after, the revolutionary movement in art, politics, and religion. The relation of the later tomb to this event was discussed in the report referred to above, so that a few words on the character of the earlier tomb will be specially in place here.

It is perhaps not wholly unconnected with its nearness to the revolutionary period, when the intimate domestic relations even of the royal pair were judged to be a fit subject of pictorial representation, that this tomb betrays a social tie



FIG. I. TOMB 181. A GROUP OF MOURNERS
ATTENDING THE FUNERAL

tomb of another artist, or rather of two related artists—Tomb No. 181, the so-called "Tombeau des Graveurs."

The fact that both are burial-places of artists, the decoration of whose chapels might be expected to, and in fact does, reach a special degree of artistic merit, gives exceptional interest to the year's work, and there is the added attraction that these men lived in the most crucial epoch of Egyptian history, Tomb 181 dating to a period just preceding, No. 217 to

¹Part II of the Bulletin of the Metropolitan Museum for July, 1920, pp. 24-33.

²The numbers used in designating these tombs are the official numbers as given in Gardiner and Weigall's *A Topographical Catalogue of the Private Tombs of Thebes*.

which, so far as I know, is not disclosed elsewhere. There are two owners, Apuki and Nebamun, both artists, and the husbands successively of the same woman, one Hentnofret. Of course we learn little further than this. The two families are not kept distinct in the records, since the Egyptian had no special word for relationship by marriage or re-marriage. No doubt such unions were common enough, and where they occurred both families were absorbed into one; for the modern fellah, too, seems very chivalrous in adopting his wife's children and any female connections who may be left derelict. Those who know no greater pleasure than prying into marital relations will ask how, since husband and wife are represented in

tomb scenes as living in closest amity and as entering on eternal happiness in company, the delicate problem presented is solved in this case. It is admirably settled, so far as the broken records permit us to peer into Hentnofret's private affairs. The two husbands are kept apart, each being given his proper place in life and death, and yet the scenes are not quite duplicated, nor can we definitely assert which of the two is buried and mourned by the ever-tearful wife. If Hentnofret, as seems likely, was the moving spirit in this double memorial, she must be com-

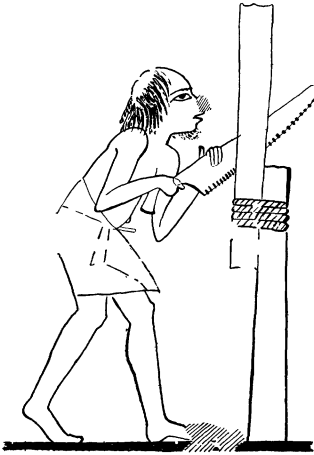


FIG. 2. TOMB 181
AN OLD SAWYER

mended for her skill in keeping, or inducing Nebamun to keep, the balance even (with a tactful pressure on the scale of the living or later husband) and for naming no names on occasion. This relationship was not appreciated by Father Scheil, the first discoverer of the tomb. Bewildered by the number of men of the same profession of whom he found mention there, he conferred on the tomb the name "Tombeau des Graveurs," presuming that it was a burial-place common to a guild of artists. The tomb, however, contains no evidence of such a practice. On the contrary, it teaches us plainly and valuably that it was not guilds or schools of draughtsmen that provided for the maintenance of the art and its traditions, but families, whose heads kept professional knowledge and

official positions within their circle, training their sons in their craft and bequeathing their posts to them, in full accordance with Egyptian ideals. Hentnofret may have come of a priestly family, but Apuki's father had been a master craftsman, and he himself handed his office down to his son. Nebamun, too, held the same position as Apuki, and a brother of one of them was also an artist. How much farther the retention of the art and its emoluments in the same family went, the broken records do not let us discover.

These two tombs are, with negligible exceptions, the only painted tombs of artists in the necropolis. Both have marked peculiarities and merits. The latter is not difficult to understand; since the family would be inclined to make the decoration of its tomb a labor of love, and in No. 181, where the utmost delicacy of line and devotion to detail have been employed, this seems to have been the case. In both there is unorthodoxy of a sort; taking the form in Tomb 181 of an astonishing anticipation of the art-forms of the future, and in Tomb 217 of a courageous retention of the best features of a lost cause. These two families of artists, then, whose social position shows them to have been in the front rank of the time, were not merely superior executants. They were in advance of their day, by reason perhaps of a deeper feeling for humanity than ordinary. Apy, as we have seen, had the gift of humor and the courage to express it at a moment when it was being banned from sepulchral art. Nebamun, at a time when a more joyous spirit was being invoked, felt the power of grief, and to portray it invented the art of facial expression. Apy thus closed an era; Nebamun opened one. Yet nothing can be more different than their styles. That of Apy is bold and careless, reckless of the slovenliness which would follow; that of Nebamun precise, deft, charming, consecrating the old stiffness. Yet both are intensely decorative in their own ways, both in form and bright color.

An additional matter of interest is the apparent intimate relation of the painter's, the sculptor's, and the craftsman's arts (if the term usually translated "sculptor,"

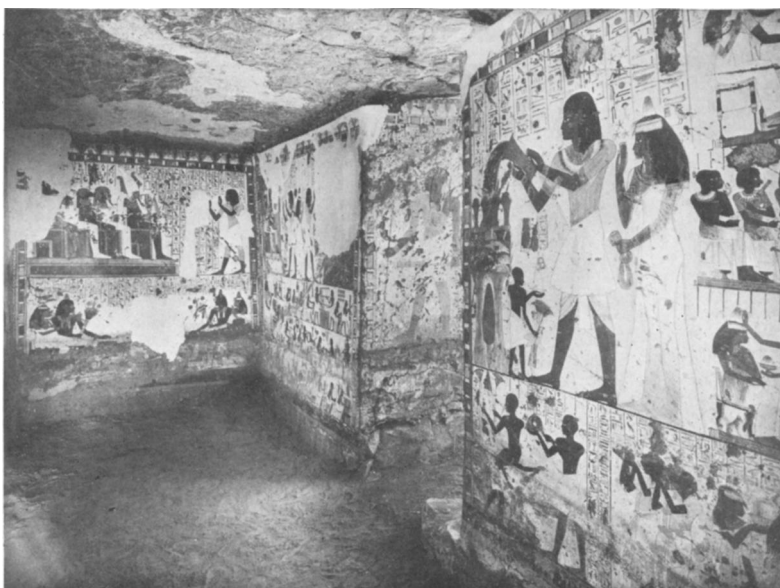


FIG. 3. TOMB 181. INTERIOR OF DECORATED CHAMBER
LOOKING SOUTHEAST

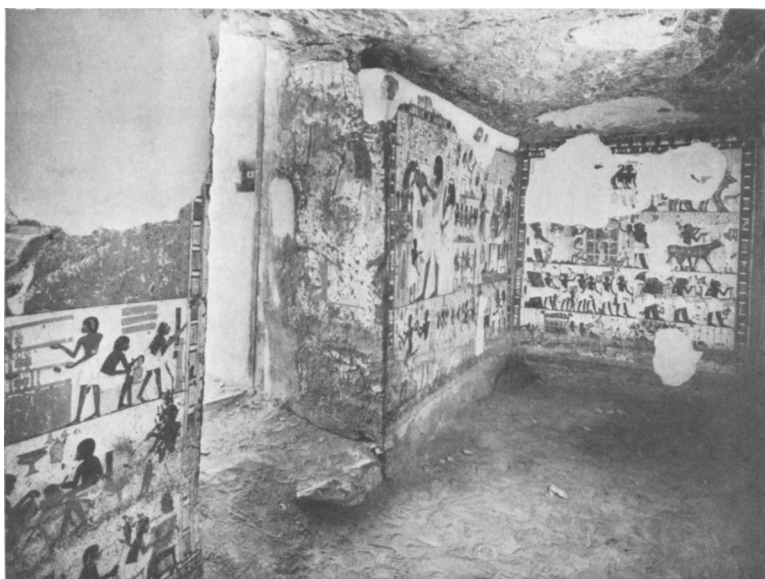


FIG. 4. TOMB 181. INTERIOR OF DECORATED CHAMBER
LOOKING SOUTHWEST

but literally meaning "user of the papyrus roll," really indicates at this date that branch of the profession). It is in itself probable that men of artistic gifts practised all these sides of the artist's endeavor, and we find some proof of it when we see Apy

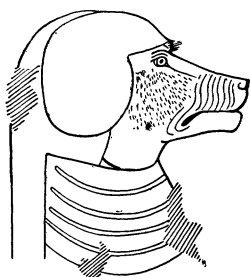


FIG. 5. TOMB 181
A BABOON

superintending a workshop where wood is being worked up into the most elaborate designs for royal furniture; and Nebamun no less, several generations earlier, controlling a busy throng of carpenters, jewelers, coppersmiths, and masons, but nowhere of painters. (Was this because



FIG. 6. TOMB 217
A CAT

this was considered a lower or less remunerative art?) This family contained at least one "outline draughtsman," several "sculptors," a "master craftsman," and several "controllers of balances" (i.e., of the workshops to which precious materials were weighed out for use). The colorist, however, is hard to identify among these.

One would like to have gained from these monuments some idea of the artist's posi-

tion in society. There is an instance recorded in which a painter, one Huy, boasts a rank which one would say corresponded to a baronetcy at least. The connections of the family of Hentnofret, too, seem in no way low, though not eminently high. As for the tomb, its small size is probably due to difficulties of construction rather than of cost. It is not much smaller than those of officials around it, and is much better decorated (figs. 3 and 4). Similarly the Tomb of Apy, though not large, is as roomy, and suggests as much expenditure on burial as any in the district. Apparently those who rose in the profession were well rewarded, but perhaps because they had reached administrative posts; for the good administrator, not without reason, was the most honored person in Egypt.

The surprising anticipation of the Ramesside period which Tomb 181 displays is almost confined to its matter and to detail of design. Of the Ramesside style there is little trace. The origin of it must therefore be sought, not in Theban influences, but in the revolutionary movement, which also seems to have had no root, as it gained no hold, in official Thebes. There is nothing of the later garishness and lack of taste. The weary slovenliness with which the Ramesside decorator was wont to put in his funerals, deities, and family gatherings, is not yet in evidence. There are so many bits of brightness, beauty, and good workmanship in the duller places that the dreariness of the subjects is almost concealed; for the picture of the workshop (fig. 10) is almost the only one which is not commonplace, and only one other is not concerned with burial or worship. It needed real artistic gifts to surmount a handicap which weighed only too heavily on succeeding ages; for in this respect too our artist has entered prematurely into Ramesside limitations. A tendency which is, so far, all to the good is to be remarked here also. The tombs and with them the pictures tended to be smaller, and few are more confined than this little chamber. The stiff, dignified figures of heroic size, large washes of unrelieved red and pink and empty white backgrounds, disappear, and the difficulty of working on a small scale seems to have

THE EGYPTIAN EXPEDITION 1918-1920

been found much less hampering than those consequent in too large a one. It encouraged delicate brush-work, and tempted to experiments in the power of line as a means of expression, and to the concentration of all the meaning of a large design into a small space within the natural focus of the eye. Finer line tempts to finer color-work, too. There is something like the shading off of one color into another in the flame of the furnace and the coat of a dun cow in this tomb.

A vastly greater advance is made by a bold experiment in facial expression. The reflection of emotion in the lines of the face has been declared to be as good as non-existent in Egyptian art. This is true, perhaps, of everything but grief, but that is frequent after the XVIII dynasty, and in this tomb we have apparently the pioneer effort, to which all later instances go back as to the classical example, reached in one daring innovation, and never afterward quite equaled. It might have been an epoch-making achievement. Hitherto fear, grief, anger, laughter had only been shown by the action of the limbs and body, or by the situation. The sculptor by imitation of a model had, indeed, been able to express character to a certain extent, and at a later date made considerable advances in this direction. But to render it in flat color had been considered too subtle an operation for the painter's brush. The delicacy of line now reached, combined with a greater depth of human sympathy and the recognition that the expression of feeling was the proper province of art, made the moment propitious for this advance. From our standpoint the achievement may be poor, and the Egyptian artists have certainly done wonders in making good in other ways this essential deficiency; but we have only to observe what a handicap it had been (and, apart from the depiction of this one emotion, remained) to have only the set Egyptian smile or grave mien available for one and every situation, and that it needed millenniums to make a further general advance in this respect, to place this unknown artist among the lesser benefactors of mankind, and to arouse regret that the succeeding period was so

unpropitious that this brilliant success remained comparatively isolated and unfruitful. The effect in this classical instance (fig. 1, a group of mourners attending the funeral) is reached by a drawn and open mouth, a twisted eyebrow, furrows on



FIG. 7. TOMB 181
A CAT BENEATH HER
MISTRESS' CHAIR

the cheek, and lines round the mouth and under the eye. The crude device of marking the track of the tears over the dusty cheek (or perhaps it was the practice of professional mourners to paint hired

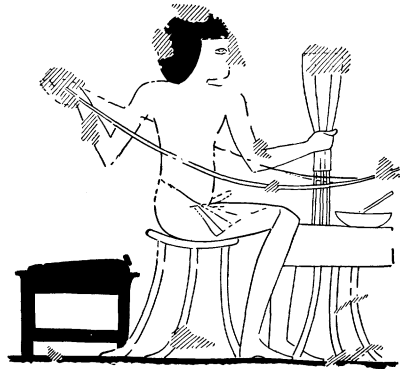


FIG. 8. TOMB 181
PERFORATING BEADS

tears on the face) is used sparingly or omitted. The achievement is the more meritorious as the little scene is placed so close to the ground that to work there involves a painful strain, which only the copyists of our expedition are in a position to appreciate. Mr. Hopgood, our artist, however, possessed the necessary patience, and has secured an excellent copy in color.

Something very near an expression of clownish stupidity has also been reached in the figure of the old sawyer in the workshop scene (fig. 2), who reminds one strongly of several such louts in the tomb of Apy. Scanty straggling locks, an unshaven chin, and a flabby and often ruptured body are the standard features of old age for the Egyptian draughtsman.

This new adequacy to depict human form and feeling had been retarded by the ideals of stiff dignity and a prescribed profile natural to sepulchral art. This, however, was absent in the case of animals, and hence the exceptional success of Egyptian artists as animal painters. These two tombs

and hair on her body, as well as the creases in her hide, and yet on a color so dark that this detail does little more than confer texture on it. The form is admirable, and the rich brown hue is reached by an admixture of colors which is rarely found in Egyptian painting. This perception of an indefinite gamut of color is a new tribute to the aesthetic sensitiveness of the Master of Tomb 181. Lastly, but not least, there is the gray tabby cat with lolling red tongue, sitting beneath the lady's cushioned chair. Though on so small a scale, she can hold her own with the cat of the Tomb of Nakht,¹ and we readily forgive the over-long tail and the too mus-

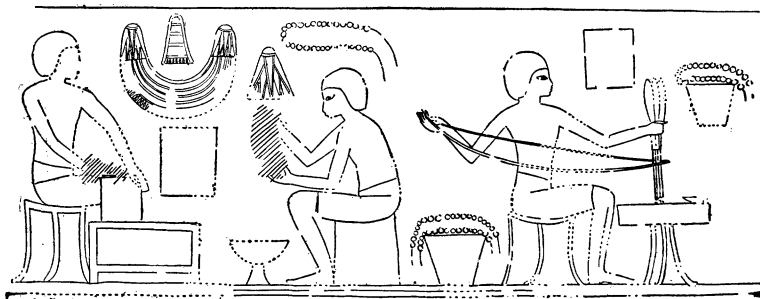


FIG. 9. TOMB 75. ARTISANS

show marked powers in this respect. Apy's animals, and particularly his kitten, were noticed in my last report. I subjoin a picture of the mother of the latter from the same wall (fig. 6), to show, as is fair, the limitations as well as the powers of the artist. One would scarcely believe that the two are by the same hand or of one age. The natural difficulty of perceiving form except in profile becomes manifest; this cat is not a much greater failure than the full-face cow or goat, which is here and there attempted. Ability to show animal form and character is also displayed in Tomb 181. In the difficult task of uniting human bodies and animal heads without giving a merely ludicrous effect, the artist has not curtailed by a jot the animal nature of the god. Figure 5 shows the baboon to perfection, and, for those at all familiar with such figures, the incongruity is scarcely felt. There is also a cow which is a marvel of minute brush-work, the artist having endeavored to put in every speck

cular fore legs (fig. 7).

The transmission of artistic tradition which, we here see, was often a family matter, was evidently rigid in some respects, lax in others. For instance, the picture of the workshop is clearly derived from a model which was found in Tomb 75 of the previous reign (fig. 9), and which, though exhibiting no very high qualities, afforded copy to one tomb at least besides this in the neighborhood (Tomb No. 38). Neferhêt, father of Apuki, might possibly be its designer and the picture have reached Nebamun's walls in this way. If so, excessive reverence was not shown to the original. No less than twelve figures were taken from it; some in a freely drawn but close copy, like that of the man using a bow-drill on three beads simultaneously (fig. 8); others less rigidly, as in the picture of the makers of a jeweler's casket (fig. 11), a subject which ought to have special interest for the readers of the BUL-

¹ See Davies, Tomb of Nakht, Pl. X, A.

THE EGYPTIAN EXPEDITION 1918-1920

LETIN of July, 1920. In Tomb 75 it is by no means clear what the latter operation is; in any case vastly more clearness has been introduced by the details supplied, such as the dish of uncut stones for colored inlay lying under a napkin (small, therefore, and likely to be pilfered). The figures are no longer merely placed together; there is composition, and the convention used for the figure is modified in the direction of a natural presentation. Fingers that readily bend and separate are given to the hands and the coals burst into writhing smoke and flame under the

no doubt, lay flat in a tray. It may be remarked, by the way, that but for the erasure of the name of Amon in the tomb (foregone here for once) these cartouches of Amenhotep III would afford the only clue to the date of the tomb, a date which, apart from these proofs, would have been hotly contested and certainly wrongly affirmed.

One must be prepared, then, to check a drawing by the real object. The chair in fig. 7 affords a very instructive instance of what some would consider an observance of perspective by the artist. It certainly



FIG. 10. TOMB 181. A WORKSHOP

blow-pipe. Even in so close a copy there is conscious intention to better it.

Schaefer (Von Aegyptischer Kunst, pp. 73-76, 90, 91) has observed that an Egyptian drawing can very often only be rightly interpreted by those who know what to expect; for the artist set an object down, not as he saw it, but as he wished it to be *read* (Schaefer's comparison of Egyptian pictures to hieroglyphs is a pregnant one). Here, in the case of the casket, the novice would say that the cover is being lifted off with three trinkets suspended from it; the better instructed would say that what is seen between cover and box is the subject painted on the under side of the lid or the inside walls. Those still more at home in Egyptian archaeology will probably decide that this is a pectoral which the box is made to hold, and its appearance here is simply a pictorial statement to that effect. The piece of jewelry,

seems to reveal the knowledge that things look smaller as they recede, and that the legs of the farther chair (not the farther legs of the same chair in this case) would appear inside those of the nearer; though, as a matter of fact, the trained eye at the presumed distance would scarcely detect it, and certainly not that of an ancient artist. This would involve a reasoned use of *rules* of perspective, and that is, I think, quite out of the question even with our master. From a position slightly to one side the most untrained eye can detect that an object lying directly behind a similar one may show as a single outline parallel to that of the nearer object. The Egyptian often drew the legs of a chair so, the outline of the farther leg appearing in front of the nearer ones. The artist here has placed the outline of one of the farther legs to the right and one to the left of the fully drawn ones, I presume because the

outline of the far front leg would have slightly interfered with that of the seated lady's skirt. He probably chose this course because he was more or less consciously aware that it was a possible aspect and that it *looked right*. The impulse toward truth of visual appearance was allowed sway by the Egyptian artist only after informative and decorative ends had been fully satisfied, and conventions considered. In such a mental attitude perspective, properly speaking, is neither perceived nor used. But, unless an artist absolutely eschews depth in his pictures, cases of an apparent observance of perspective must inevitably occur, and a few instances under the New Kingdom suggest deliberate choice. But an observance of rules of perspective is quite another matter.

This tomb being presumably decorated by artists for a brother artist of their own family may be considered specially free from hampering restrictions on the part of a patron. It is very instructive, therefore, to note that both subjects and style, so far from exhibiting unusual freedom from bonds of custom and religion, show no trace of the humanistic movement or the liberation from traditional conventions

in art which in a few years were to break in on and convulse Egypt. On the contrary, they reveal more than indifference to both, and a surprising anticipation of the subsequent reaction. Evidently the art heresies of Akhnatón were not promoted by the Theban artists. Quiet sympathy there may have been with the progress of the time, but it was essentially law-abiding. The real triumph of our artist was in bringing technical attainment up to the level of the general outlook; but the happy promise for the future this might have afforded seems counterbalanced by the deadness of spirit evinced in the restriction of the subject-matter of sepulchral art. Where new life is surging to expression, it is not enough to clothe the old in new forms, however superior.

Whether this be a true appreciation of the significance of Tomb 181 or not, it is always fascinating to study the work of a pioneer, however humble and remote, and to discover glimpses of his power and limitations, his relation to the past and influence on the future. Hence the Tytus Fund has done a very real service to Egyptian art in providing for a fuller publication of this rediscovered "Tombeau des deux graveurs." N. DE GARIS DAVIES.

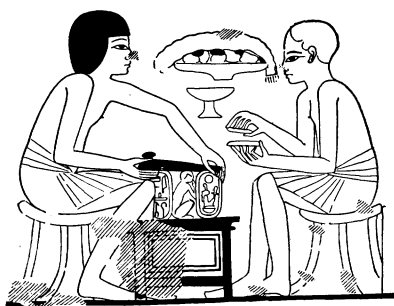


FIG. 11. TOMB 181
JEWELERS